WOLVERHAMPTON ART AND INDUSTRIAL EXHIBITION, 1902. CATALOGUE OF THE EXHIBITS IN THE FINE ART SECTION.

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FOURTH EDITION.

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See Nos 130, 134

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FOREWORD.

THE Chairman and Committee of the Fine Art Section desire to express their gratitude to all those artists and owners of works of art who have helped this Exhibition with loans from their collections.

They also gratefully acknowledge the kind help afforded by the Corporations of Birmingham, Dudley, Glasgow, Leicester, Liverpool, London, Nottingham, and Preston; and feel that a very special vote of thanks is due to the Curators of the Art Galleries of those cities for the courteous and unselfish manner in which, often to their great inconvenience, they have striven to bring this project to a successful issue.

REMARKS
ON THE GREATER MOVEMENTS IN ENGLISH ART

ENGLISH painting, as a distinctive factor in European Art, dates, properly speaking, from the latter half of the Eighteenth Century.

The artists England had produced until that time, though often of great capability, were inferior to, and much influenced by, those Court Painters of foreign extraction who have been wrongly described as of the English School.

English artists have achieved their greatest triumphs in Landscape and Portrait Painting. Many of them, indeed, have attempted higher flights, as in the so-called Classical and Heroic School, but, with a few notable, and later, exceptions, the Art of England has been, pre-eminently, the Art of Landscapists who have based their practice upon the Landscapes of Rubens, the Art of Portrait Painters who have painted in the traditions of Van Dyck.

The influence of the Dutch Landscapists is to be seen in the work of John Crome and Thomas Gainsborough, and in the early work of Richard Wilson and J. M. W. Turner, though with the two last-named a certain silveriness and faery magic qualifies the sober colour of their work and denotes another influence, that of Claude.

The delicacy and refinement of suggestion which Van Dyck brought into English painting during his lengthy sojourn at the Court of Charles I was adapted, though modified by the then prevalent Classicism, by Sir Peter Lely and Sir Godfrey Kneller (Court Painters and foreigners both), who flourished in the reigns of Charles II and Queen Anne. The same refinement tempered and softened down the natural vigorous bluntness of William Hogarth (1697-1764), who may be considered as the first really great English painter to paint in a manner not obviously imported from a foreign land.

Before Hogarth died, Sir Joshua Reynolds (1723-1792) and Thomas Gainsborough (1727-1788) had raised English Art to heights it had hitherto failed to reach. Both were men of rare natural parts, both brought to a supreme technical skill an indefinable dignity and grace, and both produced works which stamp them, unquestionably, as two of the greatest artists that the world has seen.

Sir Joshua, in his youth, took, as his Masters, the great Italian painters of the Renaissance, Michael Angelo and Paulo Veronese, though it is obvious that his Art was influenced, perhaps more than has been generally admitted, by the portraits of Van Dyck and his successors.

His work, while less spontaneous, perhaps, than that of Gainsborough, possesses, it may be, a deeper insight and expresses a loftier point of view.

"I think him," Ruskin says, "the prince of portrait painters."

Thomas Gainsborough, like Titian, was supreme both in Landscape and Figure Painting. Possessing a more vital personality than his rival, Sir Joshua, his work is instinct with a certain spirit and lively sympathy to which his great contemporary but seldom attained. Good examples of his manner are to be seen both in the South Gallery and the Department of Prints and Drawings.

A third great artist, rather younger than the two just cited, produced, for a little while, work of an exquisite quality which places him, if not on their level, at least in the niche immediately beneath them. This was George Romney (1734-1802), whose wayward and capricious character kept him, throughout his life, from developing to its highest capacity the brilliant and charming talent he possessed.

Of the many "sedulous apes" these three great artists necessarily had, but one was gifted with original genius sufficient to lead him to an assured position. This was John Hoppner (1758-1810), whose work is spirited and often of great beauty. With him, and with Sir T. Lawrence (1769-1825), the first great movement in English figure painting may be said to end. The influence of Dutch Art died, and died pitiably, some years elapsed before the Second Movement (founded on Italian Art) began to win adherents enough to make its influence felt.

The English Landscapists, beginning with Richard Wilson (1713-1782), T. Gainsborough, and John (or "Old") Crome (1768-1821), based their practice on the work of the Dutch Landscape Painters (Rubens, Ruysdael, Hobbema, and others), though the sober quiet of their work was modified, in its later expression, by the delicacy and sweetness of Claude.

With J. M. W. Turner (1775-1851) the old order changed. "No other great landscape painter," says Ruskin, "has yet lived." He stands alone, unapproached, unsurpassable. His early work, differing only in degree from that of Crome and Gainsborough, soon developed the manner of Claude into his own mature and inimitable style.

It is curious to note his development, and the ease with which he assimilated, and bettered, the best productions of his predecessors. What they did well he did perfectly, and where they left off he, so to speak, commenced.

As a colourist, a painter of subtle atmospheric effect, sunlight, cloud and mist, he stands unrivalled.

John Constable (1776-1837), whose influence on the landscape painting of to-day (the landscape painting, more especially, of France and Holland), can hardly be over-estimated, heralded that frank "Return to Nature" which resulted in the formation of the Barbizon School, from which School our own Modern Landscape is an offshoot.

When he died the Art of England was entering its most dismal period; the old movement, founded on Rubens and Van Dyck, had degenerated into the mean painting of the common-place.

Turner, indeed, was painting those perfect visions of miraculous colour which marked the commencement of his third, and last, period. John Linnell (1792-1882) still kept alive the influence of William Blake; Alfred Stevens, and G. F. Watts were both founding their styles, in painting and sculpture, upon the work of the great Italians of the Renaissance, but with these, and a few other, exceptions (notably David Cox and F. M. Brown) the art of the time (1835-1850) was conventional and soulless.

In the autumn of 1848, however, a few students of exceptional ability planned a revolt from the accepted traditions of the English School, and if they failed in entirely changing its line of development, they succeeded in introducing a fresh influence, the effect of which has been wide-reaching and by no means yet exhausted.

The leader of this movement was Dante Gabriel Rossetti, "painter of poems and poet of painters," one of the most singularly gifted men of the last century.

The son of an Italian eminent in the world of letters; steeped from his youth in the knowledge of Dante and the early Italian poets; his mind coloured, as it were, with mediævalism, it was only natural that he should turn, for his ideals, to the early Italian painters of Pisa, Florence, and Siena.

How much he knew of Early Italian Art is still uncertain.

There was little of such Art in the National Gallery, photography was new to the world, and he had never been out of England. It is certain that he knew (from prints) something of the frescoes of the Campo Santo at Pisa, he knew such few Early Italian and 15th century Flemish pictures as the National Gallery then contained, and he may have known some few MSS. and early printed books; and on this slender foundation he painted those early masterpieces of which "Roman de la Rose," "Sir Galahad," and "Francesca" are splendid examples.

In 1848, when he was twenty years old, he drew to him J. E. Millais, W. H. Hunt, and a few others, and with them founded the pre-Raphaelite Brotherhood. At its inception the fraternity aimed at establishing a School of Painting based on the practice of the early Italians, with all its beauty of design, gaiety of colour, frankness of story-telling, and realism of treatment.

A fierce storm of opposition greeted their efforts, and, after a few years, during which were produced some of the masterpieces of 19th Century English Art, the Brotherhood broke up, Millais to become Sir J. E. Millais, P.R.A., the popular painter of "The Huguenots," Holman Hunt to become the embodiment of English Protestantism, and Rossetti to pursue the ideal beauty alone until a younger generation, headed by William Morris and Edward Burne Jones, became his disciples and set afoot the school of Decorative Art which has been the great outcome of the Brotherhood's endeavour.

The "Kelmscott" books, printed by William Morris; the Cartoons of Sir E. Burne Jones (designs for Tapestry and Stained Glass); the "Vale Press" books of Mr. Charles Ricketts; the bookbindings by Messrs. C. Ricketts and S. C. Cockerell; and the exquisite penmanship of Mr. Treglown (examples of all of which will be found on the Lower Floor) are some of the great results due, almost wholly, to the work and influence of the movement of 1848.

In the South Kensington case, and in the cases of old books, will be found specimens of the crafts which Morris studied and which furnished him with models.

Since 1880 the dominant influence in English Art has been French rather than Italian, and this is due, perhaps, to the fact that from 1876 till 1894 the great French painter, Alphonse Legros, was Professor of Fine Art at the Slade School, the only School in this country which rivals, in efficiency, the great Schools of Paris.

Several beautiful pictures by Professor Legros will be found in the Horsman Room.

The Cartwright Room, devoted to the younger and intenser artists of the present day, is an eloquent testimony to the depth and thoroughness of his teaching. Most of the artists there represented were, at some time, his pupils, and the visitor, having traced the gradual development and evolution of English Painting from its early commencement until the present time, cannot, we think, leave this last Room without feeling that England's artistic outlook was never so full of splendid promise as it is to-day.

In such an Exhibition as the present Prints and Drawings are necessarily of the first importance. Oil-paintings by great masters can only be acquired by the affluent. Prints and Drawings can be owned by all, and, artistically, they are fully as important as pictures.

Dürer, Rembrandt, Turner, Whistler, and Professor Legros are better known by their prints than by their pictures. Their prints are, alone, sufficient to establish their artistic pre-eminence; and, this fact in view, very special care has been taken to make this Department both representative and thorough.

As several English artists have been influenced to some extent by the exquisite art of Japan, a few examples of Japanese colour-printing, and a series of drawings by Hokusai, one of the greatest of Japanese artists, have been brought together.

The severe and noble art of Ancient Egypt, an art pre-eminently that of workers in bronze and hewn stone, is shown in one of the cases in the Book Room, and is particularly interesting in that many of the exhibits are the work of students at an Art School which flourished some four thousand years ago.

Hall and Staircase.

LENT BY

TILLY KETTLE.

1. PORTRAIT OF A LADY.
COL. SHAW-HELLIER.

JAMES SHAW.

2. PORTRAIT OF MARY SHAW.
COL. SHAW-HELLIER.

HONORÉ DAUMIER.

3. ECCE HOMO.
E. J. VAN WISSELINGH, ESQ.

SIR T. LAWRENCE, P.R.A.

4. HYACINTHE, FIRST WIFE OF FIRST LORD HATHERTON.
LORD HATHERTON, C.M.G.

JOHN CONSTABLE.

5. SKETCH FOR THE PICTURE OF "THE LEAPING HORSE."
THE SOUTH KENSINGTON MUSEUM.

ARTIST UNKNOWN.

6. PORTRAIT OF RUPERT HUNTBACH.
COL. SHAW-HELLIER.

HENRY DAWSON.

7. ON THE RIBBLE.
THE CORPORATION OF LEICESTER.

JOHN CROME.

8. LANDSCAPE WITH ABBEY.
MRS. KEYDEN.

W. J. MÜLLER.

9. THE MILL POOL.
SIR W. OGILVY DALGLEISH, BART.

The South Room.

LENT BY

SIR JOSHUA REYNOLDS, P.R.A.

10. PORTRAIT OF A BOY.
THE CORPORATION OF GLASGOW.

TITIAN.

11. PORTRAIT OF ADMIRAL ANDREA DORIA.
JOHN MORRIS MOORE, ESQ.

WILLIAM ETTY.

12. ALLEGORICAL PICTURE—VIRTUE ENTHRONED.
ARTHUR KAY, ESQ.

RICHARD WILSON.

13. ROME.
THE RIGHT HON. THE EARL OF DARTMOUTH.

CLAUDE.

14. LANDSCAPE.
LORD YARBOROUGH.

SIR GODFREY KNELLER.

15. SUSANNA, WIFE OF EDWARD LITTLETON, ESQ.
LORD HATHERTON, C.M.G.

SIR PETER LELY.

16. PORTRAIT OF SIR RICHARD NEWDIGATE, BART.
LIEUT.-GENERAL SIR EDWARD NEWDIGATE-NEWDEGATE, K.C.B.

WILLIAM HOGARTH.

17. PORTRAIT OF INIGO JONES (FROM A PRINT).
LORD HATHERTON, C.M.G.

CLAUDE.

18. HAGAR AND THE ANGEL.
LORD YARBOROUGH.

SIR GODFREY KNELLER.

19. PORTRAIT OF WILLIAM DUKE OF GLOUCESTER.
R. P. COOPER, ESQ.

LENT BY

T. GAINSBOROUGH.

20. THE DAUGHTERS OF KING GEORGE III.
THE SOUTH KENSINGTON MUSEUM.

GEORGE ROMNEY.

21. PORTRAIT OF LADY CHARLOTTE LEGGE.
THE RIGHT HON. THE EARL OF DARTMOUTH.

RICHARD WILSON.

22. ROME.
THE RIGHT HON. THE EARL OF DARTMOUTH.

SIR JOSHUA REYNOLDS.

23. LORD HEATHFIELD.
THE CORPORATION OF LONDON.

JOHN CONSTABLE.

24. KENILWORTH.
THE WALKER ART GALLERY, LIVERPOOL.

JOHN HOPPNER, R.A.

25. PORTRAIT OF RICHARD BRINSLEY SHERIDAN.
ARTHUR KAY, ESQ.

VAN DYCK.

26. SKETCH IN OIL—THE CRUCIFIXION.
LORD HATHERTON, C.M.G.

MADAME LE BRUN.

27. HYACINTHE GABRIELLE, MARCHIONESS WELLESLEY, MOTHER OF FIRST WIFE OF FIRST LORD HATHERTON.
LORD HATHERTON, C.M.G.

RICHARD WILSON.

28. LANDSCAPE (EARLY PERIOD).
REV. STOPFORD BROOKE.

LENT BY.

THOMAS GAINSBOROUGH, R.A.

29. PORTRAIT OF SIR UVEDALE T. PRICE, OF GEELER, DENBIGHSHIRE, AND OF FOXLEY, HEREFORDSHIRE.
ARTHUR KAY, ESQ.

GEORGE ROMNEY.

30. PORTRAIT OF RICHARD STONE.
R. B. MARTIN, ESQ., M.P.

JAMES SHAW.

31. PORTRAIT OF JAMES SHAW.
COL. SHAW-HELLIER.

ANGELICA KAUFFMANN.

32. THE DANCING GIRL.
LORD HATHERTON, C.M.G.

BARKER OF BATH.

33. A PEASANT GIRL.
ARTHUR KAY, ESQ.

SIR JOSHUA REYNOLDS, P.R.A.

34. PORTRAIT OF CAPTAIN THE HON. RABY VANE, R.N.
THE RIGHT HON. THE LORD BARNARD.

JOHN HOPPNER.

35. PORTRAIT OF LADY CHARLOTTE LEGGE.
THE RIGHT HON. THE EARL OF DARTMOUTH.

J. M. W. TURNER, R.A.

36. SOMER HILL (1811).
RALPH BROCKLEBANK, ESQ.

JOHN HOPPNER.

37. PORTRAIT OF HENRY KIRKE WHITE.
THE CORPORATION OF NOTTINGHAM.

SIR ANTONIO MOR.

38. THE PRINCESS ELIZABETH.
DR. G. ST. JOHNSTON.

J. M. W. TURNER, R.A.

39. BAMBOROUGH CASTLE.
REV. J. LOWE.

The Horsman Room.

LENT BY

ALFRED STEVENS.

40. PORTRAIT OF THE LATE LEONARD W. COLLMANN, ARCHITECT AND DECORATOR.
L. COLLMANN, ESQ.

41. PORTRAIT OF MR. MORRIS MOORE.
JOHN MORRIS MOORE, ESQ.

PROFESSOR LEGROS.

42. PORTRAIT OF SIR EDWARD BURNE JONES.
THE EARL OF CARLISLE.

43. PORTRAIT OF WILLIAM MICHAEL ROSSETTI.
W. M. ROSSETTI, ESQ.

44. STUDY OF HEAD.

45. LE LUTRIN.
REV. STOPFORD BROOKE.

46. STUDY FOR PSYCHE.
THE EARL OF CARLISLE.

47. THE PILGRIMAGE.
THE WALKER ART GALLERY, LIVERPOOL.

J. M'NEILL WHISTLER.

48. THOMAS CARLYLE.
THE CORPORATION OF GLASGOW.

DAVID COX.

49. WOODY LANDSCAPE IN NORTH WALES.
THE CORPORATION OF PRESTON.

50. PONT-Y-PAIR.
THE CORPORATION OF LEICESTER.

FRANK POTTER.

51. AN OLD BOOK OF MUSIC.
T. STIRLING LEE, ESQ.

52. A CUP OF TEA.
PROFESSOR F. BROWN.

LENT BY.

FRANK POTTER.

53. A QUIET CORNER.
T. STIRLING LEE, ESQ.

C. E. HOLLOWAY.

54. THE MORNING GUN ABOARD H.M.S. "VICTORY."
H. A. BONGERS, ESQ.

55. FROM CHEYNE WALK, CHELSEA.
H. A. BONGERS, ESQ.

56. LIMEHOUSE.
H. A. BONGERS, ESQ.

T. HOPE McLACHLAN.

57. THE ISLES OF THE SEA.
THE CORPORATION OF LONDON.

J. C. HOOK, R.A.

58. CORAL FISHER, AMALFI.
G. E. BELLISS, ESQ.

G. F. WATTS, R.A.

59. PORTRAIT OF LADY LILFORD.
J. MACFARLANE, ESQ.

60. AURORA.
MRS. C. E. LEES.

61. CHARITY.
JOHN REID, ESQ.

62. BRITOMART.
G. E. BELLISS, ESQ.

63. THE JUDGMENT OF PARIS.
A. HENDERSON, ESQ.. M.P.

64. THE CHILDHOOD OF ZEUS.
J. T. MIDDLEMORE, ESQ., M.P., J.P.

J. F. LEWIS, R.A.

65. LILIUM AURATUM.
G. E. BELLISS, ESQ.

SIR JOHN EVERETT MILLAIS, P.R.A.

66. VANESSA.
MRS. GEORGE HOLT.

LENT BY

HORATIO McCULLOCH.

67. MY HEART'S IN THE HIGHLANDS.
THE CORPORATION OF GLASGOW.

JOHN LINNELL.

68. OVER THE WILD WASTE.
MRS. GEORGE HOLT.

JOHN LINNELL.

69. THE TIMBER WAGON.
W. GARTON, ESQ.

CECIL LAWSON.

70. MOONLIGHT ON THE THAMES.
R. H. BRECHIN, ESQ.

W. J. MÜLLER.

71. SCENE NEAR WHITCHURCH.
THE CORPORATION OF PRESTON.

72. THE SHEEP DROVE.
W. GARTON, ESQ.

73. THE SANDPITS.
THE CORPORATION OF PRESTON.

G. COSTA.

74. ROMAN RUINS AND SEASHORE NEAR OSTIA.
REV. STOPFORD BROOKE.

75. DAWN ON THE PISAN FOREST AND THE CARRARA PEAKS.
REV. STOPFORD BROOKE.

76. CAMPAGNA NEAR ROME—HORSES THRESHING CORN.
REV. STOPFORD BROOKE.

77. LANDSCAPE.
LADY CECILIA ROBERTS.

78. NEAR THE MOUTH OF THE ARNO—DAWN.
REV. STOPFORD BROOKE.

79. FIUME, MORTO.
THE EARL OF CARLISLE.

LENT BY.

MARK ANTHONY.

80. EVENSONG.
THE WALKER ART GALLERY, LIVERPOOL.

W. J. MÜLLER.

81. A WOODY LANDSCAPE.
THE CORPORATION OF LEICESTER.

J. F. LEWIS, R.A.

82. THE DOUBTFUL COIN.
THE CORPORATION OF BIRMINGHAM.

T. COUTURE.

83. PORTRAIT OF MICHELET, THE HISTORIAN.
P. WILSON STEER, ESQ.

N. DIAZ DE LA PENA.

84. LA RÊVE.
R. H. BRECHIN, ESQ.

JAMES MARIS.

85. MOONLIGHT.
MRS. HAMILTON BRUCE.

N. DIAZ DE LA PENA.

86. IN A FOREST GLADE.
R. H. BRECHIN, ESQ.

A. T. J. MONTICELLI.

87. THE MARRIAGE PROCESSION.
THE CORPORATION OF GLASGOW.

LEON L'HERMITTE.

88. THE FLOOD.
DR. LLOYD ROBERTS.

JULES DUPRÉ.

89. NEAR BARBIZON.
R. H. BRECHIN, ESQ.

LOUIS GUSTAVE RICARD.

90 PORTRAIT OF A YOUNG LADY IN YELLOW.
ARTHUR KAY, ESQ.

C. TROYON.

91. CATTLE.
THE CORPORATION OF GLASGOW.

LENT BY

H. HARPIGNIES.

92. SUNSET.

MESSRS. OBACH & CO.

C. F. DAUBIGNY.

93. BORDS DE L'OISE.

THE RIGHT HON. SIR J. C. DAY.

J. B. C. COROT.

94. L'ETANG (THE POOL).

JOHN REID, ESQ.

J. F. MILLET.

95. THE VILLAGE OF GREVILLE.

THE RIGHT HON. SIR J. C. DAY.

MATTHEW MARIS.

96. HE IS COMING.

MRS. HAMILTON BRUCE.

T. ROUSSEAU.

97 UNE RIVIÈRE.

THE RIGHT HON. SIR J. C. DAY.

SCULPTURE.

ALFRED STEVENS.

189. CAST FROM A BUST.

190. CAST FROM A BUST.

L. W. COLLMANN, ESQ.

PROFESSOR LEGROS.

191. TORSO (BRONZE).

L. W. HODSON, ESQ.

AUGUSTE RODIN.

192. HEAD OF MAN (BRONZE).

193. STUDY IN BRONZE FOR THE STATUE OF BALZAC.

199. THE BROTHER AND SISTER.

L. W. HODSON, ESQ.

The North Room.

LENT BY

JOHN BRETT, A.R.A.

98 VAL D'AOSTA (1858).
R. P. COOPER, ESQ.

W. INCHBOLD.

99. THE VALLEY OF THE TAMAR.
REV. STOPFORD BROOKE.

SIR JOHN EVERETT MILLAIS, P.R.A.

100 THE CRUSADER'S FAMILY.
MRS. C. E. LEES.

101 SKETCH FOR "THE BOYHOOD OF RALEIGH."
LADY MILLAIS.

102 PORTRAIT OF JOHN RUSKIN.
REAR ADMIRAL SIR W. DYKE-ACLAND, BART.

103 THE WOODMAN'S DAUGHTER.
LADY MILLAIS.

W. HOLMAN HUNT.

104 TWO GENTLEMEN OF VERONA.
THE CORPORATION OF BIRMINGHAM.

A. J. GASKIN.

105. PSYCHE.
THE ARTIST.

106. THE ANNUNCIATION.
L. W. HODSON, ESQ.

107. THE TWELVE BROTHERS.
THE ARTIST.

108. KILHWCH, THE KING'S SON.
THE ARTIST.

109. FIAMMETTA.
THE ARTIST.

LENT BY.

FORD MADOX BROWN.

110. THE LAST OF ENGLAND ("THE EMIGRANTS").
THE CORPORATION OF BIRMINGHAM.

111. AUTUMN LEAVES.
This Picture was attributed to FORD MADOX BROWN by the late Sir J. E. Millais, P.R.A.
ARTHUR KAY, ESQ.

112. KING RENE'S HONEYMOON.
W. COLTART, ESQ.

113. THE ENTOMBMENT.
A. HENDERSON, ESQ., M.P.

114. CHAUCER AT THE COURT OF KING EDWARD III.
L. W. HODSON, ESQ.

MRS. EVELYN DE MORGAN.

115. FLORA.
W. IMRIE, ESQ.

JOSEPH E. SOUTHALL.

116. BEAUTY.
L. W. HODSON, ESQ.

117. MAN WITH A SABLE PENCIL.
THE ARTIST.

118. LORENZO AND ISABELLA.
THE ARTIST.

119. GISMONDA DRINKING THE POISON.
THE ARTIST.

120. BLUE SEA.
MRS. PAYNE.

MRS. STILLMAN.

121. FORGETFULNESS (Water Colour).
(Sonnet by Oliver Madox Brown on the frame.)
MISS ROSSETTI.

ARTHUR HUGHES.

122. THE ANNUNCIATION.
THE CORPORATION OF BIRMINGHAM.

ARTHUR HUGHES.

123. THE NATIVITY.
THE CORPORATION OF BIRMINGHAM.

SIR E. BURNE JONES.

124. THE BLUE ANGEL.
L. W. HODSON, ESQ.

125. THE FEAST OF PELEUS.
RIGHT HON. W. KENRICK, P.C., J.P.

126. DOROTHY DREW.
MRS. DREW.

127. THE CHESS PLAYERS.
SIR J. C. HOLDER, BART.

D. G. ROSSETTI.

128. JOLI CŒUR.
MISS HORNIMAN.

129. ROMAN DE LA ROSE.
ANDREW BAIN, ESQ.

130. LA DONNA DELLA FINESTRA.
W. R. MOSS, ESQ.

131. LUCREZIA BORGIA.
J. BEAUSIRE, ESQ.

132. SIR GALAHAD.
THE CORPORATION OF BIRMINGHAM.

133. THE LOVING CUP.
J. BEAUSIRE, ESQ.

134. FRANCESCA DA RIMINI.
W. R. MOSS, ESQ.

J. M. STRUDWICK.

135. CIRCE AND SCYLLA.
MRS. GEO. HOLT.

The Cartwright Room.

LENT BY

M. GREIFFENHAGEN.

136. AN IDYLL.
THE WALKER ART GALLERY, LIVERPOOL.

FLORA M. REID.

137. HUSH.
A. W. BARRADALE, ESQ.

C. J. HOLMES.

138. STOKE CHURCH, SUFFOLK.
THE ARTIST.

C. NAPIER HEMY, A.R.A.

139. THE WIDOW.
A. W. BARRADALE, ESQ.

JOHN R. REID.

140. THE BLIND FIDDLER.
THE CORPORATION OF DUDLEY.

C. NAPIER HEMY, A.R.A.

141. THE SQUALL.
THE CORPORATION OF DUDLEY.

E. BOROUGH JOHNSON.

142. DARBY AND JOAN.
THE ARTIST.

P. WILSON STEER.

143. THE VISTA.
C. BUTLER, ESQ.

W. NICHOLSON.

144. A MAN OF LETTERS.
W. E. HENLEY, ESQ.

P. WILSON STEER.

145. LUDLOW.
A. M. DANIEL, ESQ.

146. THE DEWY MORN.
THE ARTIST.

147. HYDRANGEA.
C. BUTLER, ESQ.

148. THE JAPANESE GOWN.
L. W. HODSON, ESQ.

149. NIDDERDALE.
H. TRENCH, ESQ.

150. BIRDS-NESTING.
C. BUTLER, ESQ.

151. THE MIRROR.
A. M. DANIEL, ESQ.

152. THE SOFA.
C. R. ASHBEE, ESQ.

LENT BY

SIR GEORGE REID, P.R.S.A.

153. PORTRAIT OF THE LATE PROFESSOR MITCHELL.
ST. ANDREW'S UNIVERSITY.

WILLIAM STRANG.

154. PORTRAIT OF A MAN.
THE ARTIST.

155. THE DANCERS.
THE ARTIST.

C. H. SHANNON.

156. THE LADY WITH A CYCLAMEN (HON. MRS. CHALONER DOWDALL).
HON. MRS. CHALONER DOWDALL.

W. STRANG.

157. PIETA.
L. W. HODSON, ESQ.

C. H. SHANNON.

158. A SOUVENIR OF VAN DYCK.
L. W. HODSON, ESQ.

159. SALT WATER.
THE ARTIST.

CHARLES RICKETTS.

160. THE SAMARITAN.
THE ARTIST.

C. H. SHANNON.

161. THE LADY WITH THE CHINESE FAN.
THE ARTIST.

162. PORTRAIT OF CHARLES RICKETTS, ESQ.
E. DAVIS, ESQ.

D. Y. CAMERON.

163. PORTRAIT OF MISS DOROTHY MAUDE KAY.
ARTHUR KAY, ESQ.

164. A ROAD IN TUSCANY.
ARTHUR KAY, ESQ.

J. W. NORTH.

165. THE DRUID'S COMBE.
W. VIVIAN, ESQ.

LENT BY.

E. A. WALTON.

166. PORTRAIT OF MRS. H. S. ASHBEE.
C. R. ASHBEE, ESQ.

H. TONKS.

167. THE ESCAPED BIRD.
A. M. DANIEL, ESQ.

168. THE TOILET.
THE ARTIST.

W. ORPEN.

169. A MERE FRACTURE.
CAPTAIN SWINTON.

GEORGE CLAUSEN.

170. THE GAP IN THE HEDGE.
W. MARCHANT AND CO.

D. MUIRHEAD.

171. THE OLD MILL.
H. A. BONGERS, ESQ.

C. CONDER.

172. THE MARINE, SWANAGE.
THE ARTIST.

W. ROTHENSTEIN.

173. VEZELAY CATHEDRAL.
T. BARING, ESQ.

174. THE DOLL'S HOUSE.
C. L. ROTHENSTEIN, ESQ.

175. PORTRAIT OF A YOUNG MAN.
THE ARTIST.

176. AN INTERIOR.
PROFESSOR F. BROWN.

177. THE BROWNING READERS.
THE ARTIST.

A. D. PEPPERCORN.

178. THE ESTUARY.
THE ARTIST.

179. THE CORNFIELD.
A. YOUNG, ESQ.

180. THE YACHT.
A. YOUNG, ESQ.

181. MARSHLANDS.
THE ARTIST.

182. THE COMMON.
A. YOUNG, ESQ.

LENT BY.

C. CONDER.

183. THE SAND DUNES.
J. BEDFORD, ESQ.

184. THE GOLFERS.
D. YOUNG, ESQ.

W. ORPEN.

185. A WINDOW IN LONDON STREET.
THE ARTIST.

ROGER E. FRY.

186. VILLA D'ESTE.
MRS. C. P. SANGER.

187. VENICE.
THE ARTIST.

188. ST. GEORGE AND THE DRAGON.
THE ARTIST.

T. STIRLING LEE.

194. HEAD OF GIRL (BRONZE).

195. HEAD OF GIRL (BRONZE).
THE ARTIST.

R. F. WELLS.

196. PEASANT WOMAN AND CHILD (BRONZE).

197. STUDY OF CHILD (BRONZE).
THE ARTIST.

J. M. SWAN, A.R.A.

198. LEOPARD AND TORTOISE (BRONZE)
THE ARTIST.

The Print Room.

DRAWINGS

LENT BY.

JOHN HOPPNER.

1. THE COTTAGE.
2. THE MILL.

MESSRS. CARFAX & CO., LTD.

T. GAINSBOROUGH.

3. THE SEA SHORE.
4. A LANDSCAPE WITH CATTLE.
5. THE HILLY ROAD.
6. A COUNTRY ROAD.
7. LANDSCAPE WITH COWS AND SHEEP.
8. THE CATTLE DRIVER.
9. A WOODLAND SCENE.
10. A COUNTRY LANE.
11. LAKE.
12. SKETCH FOR THE PICTURE IN THE NATIONAL GALLERY.
13. A ROAD THROUGH A WOOD.
14. A COTTAGE AMONG TREES.
15. A COUNTRY ROAD.

A. KAY, ESQ.

SIR E. BURNE JONES.

16. THE ASCENSION (CARTOON).

L. W. HODSON, ESQ.

D. G. ROSSETTI.

17. HEAD OF CHRISTINA GEORGINA ROSSETTI.

W. M. ROSSETTI, ESQ

SIR J. E. MILLAIS, P.R.A.

18. A NOBLE LADY WASHING THE FEET OF PILGRIMS.

W. M. ROSSETTI, ESQ.

D. G. ROSSETTI.

19. TITLE PAGE DESIGN, IN PEN AND INK, FOR "THE EARLY ITALIAN POETS."

SIR J. C. HOLDER, BART.

20. MRS. WILLIAM MORRIS.

L. W. HODSON, ESQ.

LENT BY.

W. MORRIS.

21. ANGELS IN ADORATION (CARTOON).
THE CORPORATION OF BIRMINGHAM.

J. B. C. COROT.

22. SOUVENIR D'ITALIE.
C. RICKETTS, ESQ.

BARYE.

23. TIGERS.
E. JAN VAN WISSELINGH, ESQ.

E. MANET.

24. AU CAFÉ (PASTEL).
A. KAY, ESQ.

HONORÉ DAUMIER.

25. STUDY OF HEAD.
C. L. ROTHENSTEIN, ESQ.

MICHAEL ANGELO.

26. ANIMA DAMNATA.
J. MORRIS MOORE, ESQ.

HONORÉ DAUMIER.

27. STUDY OF HEAD.
C. L. ROTHENSTEIN, ESQ.

W. MORRIS.

28. ANGELS IN ADORATION (CARTOON).
THE CORPORATION OF BIRMINGHAM.

P. DE WINT.

29. KNARESBOROUGH CASTLE.
30. VIEW ON THE EDEN.
31. BURNING WEEDS.
32. A CORNFIELD.
33. KENILWORTH CASTLE.
34. VIEW OF TOURS.
THE SOUTH KENSINGTON MUSEUM.

Screen Ia.—WOODCUTS.

ALBRECHT DÜRER.

35. THE TRINITY.
36. ULRICH VARNBÜLER.

LENT BY.

ALBRECHT DÜRER.

37. TITLE-PAGE TO THE APOCALYPSE.
38. THE VIRGIN SURROUNDED BY ANGELS.
39. THE REST IN EGYPT.
40. THE RIDER AND THE FOOTMAN.
41. THE FOUR RIDERS.
42. THE MEN'S BATH.

ENGRAVINGS ON COPPER.

43. ADAM AND EVE.
44. THE SIX WARRIORS.
45. BILIBALD PIRKHEIMER.
46. ST. HUBERT.
47. THE COAT OF ARMS WITH THE SKULL.
48. MELANCHOLIA.
49. THE KNIGHT AND DEATH.
50 THE COAT OF ARMS WITH THE COCK.

G. MAYER, ESQ.

Screen Ib.—ETCHINGS.

REMBRANDT.

51. THE DESCENT FROM THE CROSS.
52. ABRAHAM'S SACRIFICE.
53. CHRIST DRIVING THE MONEY CHANGERS FROM THE TEMPLE.
54. THE MARRIAGE OF JASON AND CREUSA.
55. A MAN WITH CHAIN AND CRUCIFIX.
56. CHRIST PREACHING.
57. JANUS SILVIUS.
58. THE GREAT COPPENOL.
59. AN ORIENTAL HEAD.
60. THE LITTLE COPPENOL.
61. THE OLD MAN IN A FUR CAP.
62. PETER AND JOHN AT THE BEAUTIFUL GATE.
63. THE TRIUMPH OF MORDECAI.
64. THE ANGEL APPEARING TO THE SHEPHERDS.
65 OUR LORD AND THE DISCIPLES AT EMMAUS.
66. ABRAHAM ENTERTAINING THE THREE ANGELS.

G. MAYER, ESQ.

SCREEN IIa.

REMBRANDT. LENT BY.

67. REMBRANDT AND HIS WIFE.
68. A LION HUNT.
69. ABRAHAM AND HIS SON ISAAC.
70. THE SPORTSMAN.
71.
72. JESUS FOUND BY HIS PARENTS.
73. THE ENTOMBMENT (A NIGHT PIECE).
74. THE DEATH OF THE VIRGIN.
75. A COTTAGE WITH WHITE PALES.
76. REMBRANDT'S MOTHER.
77. THE SAMARITAN WOMAN.
78. THE LANDSCAPE WITH AN OBELISK.
79. THE LANDSCAPE WITH A MAN SKETCHING.
80. YOUTH SURPRISED BY DEATH.
81. ABRAHAM SENDING AWAY HAGAR AND ISHMAEL.
G. MAYER, ESQ.

J. M. W. TURNER.—LIBER STUDIORUM.

83. BASLE.
THE CASTLE ABOVE THE MEADOWS.
84. MOUNT ST. GOTHARD.
SHIPS IN A BREEZE.
85. THE BRIDGE IN MIDDLE DISTANCE.
DRAWING OF THE CLYDE.
86. LITTLE DEVIL'S BRIDGE.
ORIGINAL SKETCH of a picture for W. LEADER, ESQ.
87. COAST OF YORKSHIRE, NEAR WHITBY.
LONDON FROM GREENWICH.
88. WINDMILL AND LOCK.
JUNCTION OF SEVERN AND WYE.
89. NEAR BLAIR ATHOL, SCOTLAND.
WOMAN AT A TANK.
90. CRYPT OF KIRKSTALL ABBEY.
MILDMAY SEAPIECE.
91. PROCRIS AND CEPHALUS.
PEAT BOG, SCOTLAND.
92. CHAIN OF ALPS FROM GRENOBLE TO CHAMBERI.
SOLWAY MOSS.
L. W. HODSON, ESQ.

LENT BY.

J. M. W. TURNER—LIBER STUDIORUM.

93. NORHAM CASTLE, ON THE TWEED.
RAGLAN CASTLE.

94. INVERARY CASTLE AND TOWN.
BEN ARTHUR, SCOTLAND.

Screen IIIa.

ALPHONSE LEGROS.

95. LA MORT ET LE BUCHERON.

96. LE DEPART POUR LA PECHE.
LE POINT DE VUE.

97. ALLEE DE PEUPLIERS.
LA PLAINE.

98. LES PEUPLIERS.
LES BORDS DE LA YANNE.

99. LA CHARRUE.

100. PORTRAIT OF SIR E. J. POYNTER, P.R.A.
PORTRAIT OF G. F. WATTS, R.A.

101. AU BORDS DE L'EAU, EFFET DE MATIN.

102. LES BOULEAUX, BORDS DE L'EAU.
EFFET DE MATIN.
THE GATE.

103. PRES D'AMIENS.
L'ORAGE.

104. PECHEUR DE SAUMON.

105. PORTRAIT OF AUGUSTE RODIN,
SCULPTOR.
PORTRAIT OF CHARLES HOLROYD.

106. LES CHANTRES ESPAGNOLS.

107. LES BORDS DE LA LIANE.
LE PRE ENSOLEILLE.

108. LE LONG DE LA RIVE.

109. LA MORT ET LE BUCHERON.
LA VALLÉE DES DUNES.

110. LE MATIN SUR LA RÍVIERE.
LES RAMASSEURS DE CHAMPIGNONS.

Screen IIIb.

JAMES M'NEILL WHISTLER.

111. THE MUSIC ROOM.
READING BY LAMP-LIGHT.

112. STREET AT SAVERNE.

L. W. HODSON, ESQ.

LENT BY

JAMES M'NEILL WHISTLER.

113. THE FRUIT SHOP.
114. FINETTE.
MÈRE GERARD.
115. BLACK LION WHARF.
116. TYZAC, WHITELEY AND CO.
117. THAMES POLICE.
118. ROTHERHITHE.
119. THE VELVET DRESS.
120. THE POOL.
121. OLD HUNGERFORD BRIDGE.
122. BATTERSEA BRIDGE.
123. CHANCELLERIE LOCHES.
124. ST. JAMES'S STREET.
125. BECQUET.
126. THE LIME-BURNER.

Screen IVa.

127. THE PIAZZETTA.
128. GARDEN.
129. THE BEGGARS.
130. THE LITTLE MAST.
131. NOCTURNE.
132. THE LITTLE VENICE.
133. THE RIVER, No. 2.
134. NOCTURNE'S PALACES.
135. THE RIALTO.
136. THE PALACES.
137. SALUTE: DAWN.
138. SAN GIORGIO.
139. THE DOORWAY.
140. UPRIGHT VENICE.
141. THE BALCONY.
142. THE BRIDGE.

Screen IVb.

WILLIAM STRANG.

143. DEATH AND DR. HORNBOOK.
144. DESPAIR.

L. W. HODSON, ESQ.

LENT BY.

WILLIAM STRANG.

145. THE CAUSE OF THE POOR.
146. DANSE MACABRE.
147. THE SICK TINKER.
148. WAR.
149. GROUP OF SHIPBUILDERS.
150. PORTRAIT OF LAURENCE BINYON.
151. PORTRAIT OF RUDYARD KIPLING.
152. THE MOURNER.
153. JURY TAKING THE OATH.
154. MOTHER NURSING CHILD.
155. PORTRAIT OF THOMAS HARDY.
156. PORTRAIT OF R. BRYDEN.
157. PORTRAIT OF LORD JUSTICE LINDLEY.
158. PORTRAIT OF THE ETCHER.

Screen Va.

SIR SEYMOUR HADEN.

159. SAWLEY ABBEY.

J. F. MILLET.

160. LA GARDEUSE DE MOUTON.

SIR SEYMOUR HADEN.

161. BREAKING UP OF THE "AGAMMEMNON."

C. MERYON.

162. LA POMPE NOTRE DAME.
LA TOUR DE L'HORLOGE.

J. F. MILLET.

163. LES BECHEURS.
164. L'ARCHE AU PONT NOTRE DAME.
LE PETIT PONT.

S. PALMER.

165. THE EARLY PLOUGHMAN.
THE MORNING OF LIFE.

SIR SEYMOUR HADEN.

166. MARSHES OPPOSITE ERITH.

S. PALMER.

167. THE RISING MOON.
THE HERDSMAN.

L. W. HODSON, ESQ.

LENT BY

SIR SEYMOUR HADEN.

168. SHERE MILL POND.

J. F. MILLET.

169. LE MATIN.

L. W. HODSON, ESQ.

CHARLES HOLROYD.

170. PORTRAIT.
171. VENICE—THE GRAND CANAL.
172. ADORATION OF THE SHEPHERDS.
173. HAYSTACK.
174. THE YOUNG TRITON.
175. HIGH MASS.
176. THE ICARUS SERIES.

THE ARTIST.

JOSEPH PENNELL.

177. LONDON ETCHINGS.
180. THE DEVIL OF NOTRE DAME.
THE MOST PICTURESQUE PLACE IN THE WORLD.

THE ARTIST.

CHARLES HOLROYD.

178. PASTORAL.
179. TEDWORTH COMMON.
181. PROFESSOR LEGROS.
182. MIDNIGHT SERVICE.
183. CAMPANILE OF SAN PIETRO.

THE ARTIST.

SIR E. BURNE JONES.

184. THE ASCENSION.
185 A BISHOP.

L. W. HODSON, ESQ.

AUGUSTUS JOHN.

186 RED CHALK DRAWING.
187 PENCIL DRAWING.

C. L. ROTHENSTEIN, ESQ.

188 PENCIL DRAWINGS.
189. PENCIL DRAWINGS.

L. W. HODSON, ESQ.

SIR E. BURNE JONES.

190. THE SYMBOLS OF THE FOUR EVANGELISTS.

THE SOUTH KENSINGTON MUSEUM.

LENT BY

W. ROTHENSTEIN.

191. CATTLE MARKET IN AUVERGNE. DR. T. M. LEGGE.

192. THOMAS HARDY, ESQ. THE ARTIST.

193. CHARLES RICKETTS, ESQ. W. L. HACON, ESQ.

194. C. CONDER, ESQ. J. G. LEGGE, ESQ.

195 AN OLD HOUSE. THE ARTIST.

196. H. B. BRABAZON, ESQ. THE ARTIST.

SIR E. BURNE JONES.

197. THE VIRGIN MARY.
198. TWO ANGELS.
199. THE NATIVITY.

THE CORPORATION OF BIRMINGHAM.

ALFRED STEVENS.

200. THREE DRAWINGS (SANGUINE). L. W. HODSON, ESQ.

SIR E. BURNE JONES.

201. HE IS RISEN. L. W. HODSON, ESQ.

W. STRANG.

202. } DRAWINGS FOR THE FRIEZE, representing "THE STORY OF
203. } ADAM AND EVE."

SIR E. BURNE JONES.

204. A BISHOP. L. W. HODSON, ESQ.

P. WEBB.

205. CARTOON—THE HARE.

206. CARTOON—THE FOX. MR. WILL HODSON.

A. RODIN.

207 UGOLIN, PREMIER JOUR.
208 FIGURES DU PURGATOIRE.
209. RODIN INSPIRED BY THE GENIUS OF SCULPTURE.

C. L. ROTHENSTEIN, ESQ.

LENT BY.

PROFESSOR A. LEGROS.

210. CENTAURS.

211. TÊTE DE MENDIANT.

212. LA FERME DE KNOWLES.

213. CHATS EGYPTIENS.

214. LADY BLOMFIELD (SILVER POINT).

215. TÊTE D'UN BERGER.

216. FRAGMENT DU PARTHENON (GOLD POINT).

217. HOMME ABREUVANT UN CHEVAL.

218. ETUDE DE PAYSAGE.

219. GUY KNOWLES ET MME. KNOWLES.

220. ETUDE.

221. DANTE GABRIEL ROSSETTI.
G. J. KNOWLES ESQ.

J. M. SWAN, A.R.A.

222. LION AND LIONESS.

223. LEOPARDS.
THE ARTIST.

224. STUDIES OF TIGERS' HEADS.
L. W. HODSON, ESQ.

225. LIONESS.
THE ARTIST.

226. JAGUAR.
L. W. HODSON, ESQ.

227. PUMA.
THE ARTIST.

228. POLAR BEARS.

229. ELEPHANT.

230. TIGERS.
L. W. HODSON, ESQ.

W. STRANG.

231. THE STORY OF ADAM AND EVE—
"PARADISE."

232. THE STORY OF ADAM AND EVE—
"TEMPTATION."

WILLIAM STRANG.

233 THE STORY OF ADAM AND EVE—
"THE EXPULSION."

234 THE STORY OF ADAM AND EVE—
"BY THE SWEAT OF THY BROW."

235. THE STORY OF ADAM AND EVE—
"THE DEATH OF ABEL."

236 THE STORY OF ADAM AND EVE—
"THE BURIAL OF ADAM."

L. W. HODSON, ESQ.

EGYPTIAN COLLECTION.

LENT BY THE REV. WM. MacGREGOR, OF TAMWORTH.

CASE 237:

BRONZE: CAT SITTING.
FIGURE OF THIRHAKEN, XXVth DYNASTY.
FIGURE OF A KING, PROBABLY VIth DYNASTY.
HAWK.
SNAKE'S HEAD.
MIRROR.
HORUS, THE CHILD SITTING.
SILVER: HORUS, THE CHILD STANDING.
BRONZE: ONYX.
CAT'S HEAD.
LIONESS.
FIGURE OF MAN WITH TABLE OF OFFERING.
BULL—APIS.
BRONZE FOUNDER'S MODEL: HAWK IN WAX.
RAM IN WAX.
FAIENCE: USHABTI.
ISIS AND HORUS.
WINGED HATHOR.
AMON-RA.
THOTH.
PECTORAL, XVIIIth DYNASTY.
BASE FOR STITRIUM, XVIIIth DYNASTY.
ISIS, STANDING WITH KING.
HEAD OF A RAM.

FAIENCE: RAM STANDING.
THE SOUL AS A BIRD.
STITRIUM VASE, XVIIIth DYNASTY.
BOWL, XIXth DYNASTY.
WINGED SCARABÆUS, XXIIth DYNASTY.
BOWL, XVIIIth DYNASTY.
LIBATION VASE, XXIst DYNASTY.
DISH, IN RED, BLUE, AND WHITE OPAQUE GLASS, XVIIIth DYNASTY.
CUP OF LOTUS FLOWER FORM, XXth DYNASTY.

STUDENTS' TRIAL PIECES: PAPYRUS CAPITAL. LIMESTONE.
VULTURE. SOFT LIMESTONE.
RAM. SOFT LIMESTONE.
LION COUCHANT. SOFT LIMESTONE.
LION WALKING. SOFT LIMESTONE.
LION LYING DOWN. SOFT LIMESTONE.
HEAD AND FOREQUARTERS OF A HORSE. SOFT LIMESTONE.
LIONESS HEAD IN THE ROUND. SOFT LIMESTONE.
HAWK. BASALT.

HEAD OF A KING. IN OBSIDIAN (VOLCANIC GLASS). PROBABLY XIIth DYNASTY.

HEAD OF A HITTITE CHIEF, XVIIIth DYNASTY.

HEAD OF A STATUE. ALABASTER. IVth DYNASTY.

HEAD OF A STATUE. ALABASTER. IVth DYNASTY.

MUMMIED FIGURE. BLACK BASALT.

TOILET SPOON. SOAPSTONE.

BOWL. BRASS. XVIIIth DYNASTY.

DISH. FAIENCE. ÆGYPTO-ROMAN.

The Japanese Room.

LENT BY

238. CASE CONTAINING—
TSUBAS (SWORD GUARDS). IN SAW-PIERCED IRON, INLAY, ENAMEL, AND GOURI METAL.

239. CASE CONTAINING—
CHAINS FOR TOBACCO POUCHES.
KODZUKI KNIFE HANDLES.

240. CASE CONTAINING—
COMBS AND BEADS.

241. CASE CONTAINING—
TWO TRAYS FUCHA KASHIRE.
SWORDS AND DAGGERS.

242. CASE CONTAINING JAPANESE LACQUER.

243. CASE CONTAINING INRO OR DRUG BOXES.

244. CASE CONTAINING INRO AND NATSUKIS.

245. CASE CONTAINING LACQUER.

246. CASE CONTAINING METAL AND ENAMEL WORK.
M. TOMKINSON, ESQ.

247. JAPANESE SCREENS.

248. JAPANESE SCREENS.
L. W. HODSON, ESQ.

THE WALLS OF THIS ROOM ARE DECORATED WITH A SERIES OF DRAWINGS BY HOKUSAI AND COLOUR PRINTS AFTER HOKUSAI, UTOMARO, AND HIRO SHIGI.

M. TOMKINSON, ESQ.
L. W. HODSON, ESQ.

The Book Room.

LITHOGRAPHS.

LENT BY.

CHARLES H. SHANNON.

249. THE MINISTRANTS.
250. THE WHITE WATCH.
251. SEA BREEZES.

L. W. HODSON, ESQ.

GOYA.

The SET of LITHOGRAPHS, known as "Les Taureaux de Bordeaux."

252. THE PICADOR TOSSED BY A BULL.
253. THE DIVIDED ARENA.
254. DIVERSION DE ESPANA, or LOS NOVILLOS.

C. L. ROTHENSTEIN, ESQ.

255. CASE CONTAINING—

ENGLISH, FRENCH, AND ITALIAN MANUSCRIPTS OF THE 10th, 11th, and 12th CENTURIES.

A.—BOETIUS: PHILOSOPHIÆ CONSOLATIONIS LIBRI V. CUM GLOSSA.

Latin. Written on vellum, probably end of the Xth century.

B.—EPISTOLÆ PAULI.

Latin. Written on vellum, in Italy, XIth century.

C.—LEGENDA BEATÆ CATHERINÆ DE SENIS.

Latin. Written on vellum, by Jacobus Macharius Venetus, in Venice, about 1465. With illuminated initials at the beginning of each chapter and a border of elaborate interlaced work at the beginning of the text.

D.—PSALTER.

Latin. Written on vellum, at St. Albans, about 1150. Each psalm, canticle, and collect begins with an initial in burnished gold, nine of the psalms having larger and more elaborate initials. The beauty of these caused William Morris to name the book "The Golden Psalter."

E.—BEDA: HISTORIÆ ECCLESIASTICÆ GENTIS ANGLORUM LIBRI V.

Latin. Written on vellum, probably in the North of England, XIIth century.

Bede was born in 673, lived as a monk at Jarrow, in Northumberland, and died in 735 while translating the Scriptures into English. He is the first great historian of England. We owe to his work most of our knowledge of the history of our country down to his time. His "Ecclesiastical History of the English" is the chief authority for the history of the introduction of Christianity into England: in the south by Augustine from Rome, in the north by Aiden from Jona. The passage shown, of which a translation is exhibited, describes the origin of the mission of Augustine by Pope Gregory to England (Book II, chap. I).

F.—THE CIRURGICALE PARTE OF MEDICINE, compiled and completed in the yere of oure Lord 1363, by Guydone and Gy. de Caulthiaco, of Montis Pessulam and Montpelers.

English Surgical Book, written on vellum, XVth century, with illuminated initials and borders.

G.—NOVUM TESTAMENTUM.

Latin. Written on vellum, in the East of France, XIIth century, with ornamental initials.

H.—BIBLIA SACRA.

Latin. Written on vellum, in the North of France, XIIIth century. Each book begins with a miniature and each prologue with an ornamental initial.

I.—BIBLIA SACRA.

Latin. Written on vellum, in the North of France XIIIth century. Each book begins with a miniature and each prologue with an ornamental initial.

L. W. HODSON, ESQ.

J.—HORÆ.

Latin. Written on vellum, in Provence, about 1400, with miniatures and illuminated borders and initials.

K.—BIBLIA SACRA.

Latin. A portion only. Written on vellum, probably in Burgundy, about 1280, with 46 large miniatures and many illuminated initials. The I at the beginning of Genesis has eight miniatures, the first seven representing the days of Creation, and the eighth the Crucifixion.

M. TOMKINSON, ESQ.

LENT BY

W. ROTHENSTEIN.

256. MEDALLION OF PAUL VERLAINE.

257. MEDALLION OF A. RODIN.

THE ARTIST.

258. CASE CONTAINING —

A.—THE PSALMS OF DAVID, translated into divers and sundry kinds of verse, begun by the noble and learned gentleman, Sir Phillip Sidney, and finished by the Right Honourable the Countess of Pembroke, his sister, 1599. Written on paper.

MODERN MANUSCRIPTS.

B.—MS. by Herbert P. Horne.
Executed in 1885.

C.—MS. on vellum, burnished gold on purple vellum. Executed by Mr. Treglown, 1902.

L. W. HODSON, ESQ.

LITHOGRAPHS.

H. DAUMIER.

259. AMATEURS DU GRAND MONDE.

260. PRELUDES OBLIGES DE TOUT CONCERT D'AMATEUR.

C. L. ROTHENSTEIN, ESQ.

W. NICHOLSON.

261. HER LATE MAJESTY'S COACHMAN.
THE 'BUS DRIVER.
THE ALLIANCE (FRANCE AND RUSSIA).

THE ARTIST.

WOODCUTS.

T. STURGE MOORE.

262. THE CENTAUR IN THE RIVER.

263. AS IN A GROVE I SAT RECLINED.

264. PAN.

265. THE DYING DRAGON.

266. THE BACCHANT UNTYING HER HAIR.

267. THE BACCHANT ASLEEP.

268. THE DYING SWAN.

THE ARTIST.

LENT BY

LUCIEN PISSARRO.

269. LE FAGOT.
270. FEMMES FAISANT DE L'HERBE.
L. W. HODSON, ESQ.

C. H. SHANNON.

271. THE PORCH.

A. LEGROS.

272. DEATH THE PERSUADER. Cut by C. RICKETTS.

C. H. SHANNON.

273. HERMES AND THE DESTINIES.
274. THE VINTAGERS.

C. RICKETTS.

275. WINTER.

A. LEGROS.

276. UNE MESSE MACABRE. Cut by C. RICKETTS.

C. RICKETTS.

277. EROS AND ANTEROS.
278. LOVE IN THE SNOW.

A. LEGROS.

279a. YOUNG GIRL AND DEATH. Cut by C. RICKETTS.

C. H. SHANNON.

279b. FRUIT PICKERS.
L. W. HODSON, ESQ.

W. NICHOLSON.

280. WOOD CUT.
281. WOOD CUT.
282. THE ROYAL WATERMAN.
THE ARTIST.

SIR EDWARD BURNE JONES.

283. THE SAINTS CECILIA AND DOROTHEA.
THE CORPORATION OF BIRMINGHAM.

MEZZOTINTS.

LENT BY

LUCAS, AFTER JOHN CONSTABLE.

284. THE LOCK.

R. A. THOMPSON, ESQ.

F. SHORT.

285. DIANA AND ENDYMION (after G. F. WATTS, R.A.).

286. FROM THE CONTINUATION OF THE LIBER STUDIORUM.

287. Do. Do. Do.

H. WATSON-SMITH, ESQ.

ETCHING.

LENT BY

MATTHEW MARIS.

288. THE SOWER (after J. F. MILLET). ONE of the RARE, SIGNED, EARLY IMPRESSIONS.

ARTHUR KAY, ESQ.

F. SHORT.

289. DORDRECHT.

290. ORPHEUS AND EURYDICE (after G. F. WATTS, R.A.).

291. FROM THE CONTINUATION OF THE LIBER STUDIORUM.

292. Do. Do. Do.

H. WATSON-SMITH, ESQ.

MEZZOTINTS.

LENT BY

ENGRAVED BY LUCAS from a PICTURE by JOHN CONSTABLE.

293. THE CORNFIELD.

R. A. THOMPSON, ESQ.

WATER-COLOUR SKETCHES.

LENT BY

JOHN CONSTABLE.

294. EAST BERGHOLT.

295. STUDY.

296. WOODFORD CHURCH, ESSEX.

297. EAST BERGHOLT.

ARTHUR KAY, ESQ

LENT BY

ROGER E. FRY.

298. FALAISE.

H. FLETCHER, ESQ.

299. MARBLE HILL.
300. CHANTILLY.
301. MARBLE HILL.
302. ITALIAN SCENE.

THE ARTIST.

REGINALD SAVAGE.

303. THE ANCIENT MARINER.

304. THE LOTOS-EATERS.

LAURENCE HOUSMAN.

305. DESIGN FOR TITLE-PAGE OF "THE HOUSE OF JOY."

CHARLES RICKETTS.

306 PHÆDRA AND ARIADNE.

307. MELANCHOLIA. DESIGN FOR OSCAR WILDE'S "SPHINX."

308. DESIGN FOR TITLE-PAGE OF "NIMPHIDIA AND THE MUSES ELIZIUM," BY DRAYTON.

309. DESIGN FOR FRONTISPIECE OF "THE PASSIONATE PILGRIM," BY W. SHAKESPEARE.

310. SPES.

311. IO. DESIGN FOR OSCAR WILDE'S "SPHINX."

312. EROS AND ANTHEROS. DESIGN FOR MUSÆUS' "HERO and LEANDER."

313 DESIGN FOR "SPIRITUAL POEMS," BY JOHN GRAY.

314 HERMES DISDAINING THE AMOROUS DESTINIES. DESIGN FOR MUSÆUS' "HERO AND LEANDER."

315 "AN ILLUSTRATION TO THE KING'S QUAIR."

L. W. HODSON, ESQ.

CHARLES CONDER.

316 THE MEDALLION FAN.

MESSRS. CARFAX & CO., LTD.

317 LA MORTE AMOREUSE.

E. MARSH, ESQ.

LENT BY.

CHARLES CONDER.

318. THE PASSPORT.
THE ARTIST.

319 THE FORTUNE TELLER.

320. THE EMPIRE FAN.

321. THE SCOTCH LAKE.
MESSRS. CARFAX & CO., LTD.

CHARLES CONDER.

322. CASE CONTAINING—

THE CARFAX FAN.
MESSRS. CARFAX & CO., LTD.
THE SEDAN CHAIR.
THE ARTIST.
THE AMBER FAN.
C. H. MOORE, ESQ.
THE PEACOCK FAN.
GRANT RICHARDS, ESQ.
THE MAGENTA FAN.

THE CONDER FAN.
THE ARTIST.

323 CASE OF MODERN JEWELLERY.
MR. AND MRS. ARTHUR GASKIN.
A.—GOLD PENDANT.
B.—ENAMELLED PENDANT.
C.—GOLD PENDANT.
D.—PENDANT.
E.—GOLD PENDANT.
F.—GOLD PENDANT.
G.—CLOAK CLASP.
H.—ENAMELLED MIRROR.
I.—GOLD LACE PIN.
THE ARTISTS.

MISS E. M. WORTHINGTON.
J and K.—HAT PINS.
L.—BRACELET.
M.—HAIR ORNAMENT.
F. S. ROBINSON.
N.—BUTTON.

LENT BY.

B. NELSON.

O.—NECKLACE.

MISS MAY MORRIS.

P.—NECKLACE.

M. FORDHAM, ESQ.

Q.—PENDANT.

R.—NECKLET.

S.—NECKLET.

T.—PENDANT.

THE ARTIST.

324. CASE OF MODERN JEWELLERY.

HENRY WILSON.

U.—SILVER CROSS.

V.—CLASPS (ST. GEORGE AND THE DRAGON).

MRS. LAURENCE HODSON.

W.—BROOCH (LOVE AND THE PILGRIM).

M. FORDHAM, ESQ.

X.—BROOCH (CHARITY).

MISS HODSON.

C. R. ASHBEE.

Y.—SILVER HAIR ORNAMENT.

Z.—PEACOCK BROOCH.

A2.—BROOCH.

B2.—BROOCH.

C2.—PEACOCK JEWEL.

D2.—GOLD SHIP ORNAMENT.

E2.—SILVER CLASP.

F2.—NECK CHAIN.

G2.—GOLD NECKLACE.

I2.—SILVER BANGLE.

J2.—THE LANGHAM BROOCH.

THE ARTIST.

CHARLES CONDER.

325. THE BRIGAND FAN.

D. AINSLIE, ESQ.

326. CASE CONTAINING EIGHTEENTH CENTURY JEWELLERY.

MRS. LAURENCE HODSON.

LENT BY.

C. H. SHANNON.

327. STUDY FOR WOODCUT.
328. THE OVEN.
329. STUDY FOR WOODCUT.
330. FRUIT PICKERS.
331. STUDY FOR "NURSERY FLOOR SERIES."
332. THE DRESS.
333. AUTUMN LEAVES.
334. STUDY FOR WOODCUT.
335. WINTER.

L. W. HODSON, ESQ.

WILLIAM STRANG.

336. PORTRAIT OF IAN STRANG.
337. PORTRAIT OF CUNNINGHAM GRAHAM.
338. STUDY IN SANGUINE.
339. PORTRAIT OF PETER STRANG.
340. DEATH AND THE DANCERS. STUDY FOR WOODCUT.
341. PORTRAIT OF NANCY STRANG.
342. DEATH THE JUDGE. STUDY FOR WOODCUT.
343. PORTRAIT OF WILL HODSON.
344. DEATH THE LOVER. STUDY FOR WOODCUT.
345. PORTRAIT OF ROY STRANG.
346. STUDY IN SANGUINE.
347. PORTRAIT OF DAVID STRANG.
348. PORTRAIT OF SERGIUS STEPNIAK.
349. PORTRAIT OF ROBERT BRIDGES.

L. W. HODSON, ESQ.

J. M'NEILL WHISTLER.

350. CHARING CROSS RAILWAY BRIDGE.
351. THE MODEL DRAPING.
352. NOCTURNE.
353. MAUNDER'S FISH SHOP.
354. GANTS DE SUEDE.

L. W. HODSON, ESQ.

LENT BY.

W. ROTHENSTEIN.

355 W. E. HENLEY, ESQ.

356. C. RICKETTS AND C. H. SHANNON.

357. M. FANTIN LATOUR.

358. M. COQUELIN AINE.

359. SIR F. SEYMOUR HADEN.

360. M. RODIN.

THE ARTIST.

361. BOOK-CASE—CONTAINING

SPECIMENS OF EARLY PRINTING AND BOOKBINDING.

A.—Printed at Strassburg, by Wolfgangus Cephaleus, 1524. Bible, New Testament. Greek.

B.—Basle, 1554. Arrianus de Epictetus.

C.—Venice. By Aldus and Andreas, 1515. Lactantius (Lucius Cœlius Firmianus).

D.—MS. CHRYSOSTOMUS: HOMILIES ON ST. MATTHEW'S GOSPEL.

Greek. Written on vellum, probably in XIth century.

E.—Rome. By Conrad Sweynheym and Arnold Pannartz, 1472.

Aulus Gellius: Noctes Atticæ, with Greek quotations.

Sweynheym and Pannartz were the earliest printers in Rome, and commenced a Press there in 1467; they were also the first who used a real Greek type.

F.—Venice. By Andreas Jacobi de Paltasichis, of Cattaro, 1477. Aulii Gelii noctium atticarum commentarii. With Greek quotations.

G.—Alcala de Henares. By Arnaldo Guillen de Brocar, 1514-1517. Biblia Sacra Polyglotta.

The Greek preface to St. Paul's Epistles is shown. It is printed in a type designed after the writing of an early Greek manuscript, which is said to have been sent from the Vatican Library for use in editing the text of this Bible, which was printed under the superintendence of Cardinal Ximenes.

H.—BINDING (English), blind-stamped, calf, with design of portcullis, roses, and thistles. Erasmus Joannem Froben, Basle, 1527.

I.—Hammersmith, by William Morris, 1894. Atalanta in Colydon: A Tragedy by Algernon Charles Swinburne.

The dedication and quotation from Euripedes is in Greek type, which was designed by Selwyn Image, and printed at the Kelmscott Press.

J.—Venice. By Melchio Sessa, 1599. Ptolomæus Claudius: Geographia, in 2 vols., Vol. 1 containing 27 double-sheet maps, Vol. 2 containing 42.

K.—BINDING (Venetian), stamped morocco, with Cupid in gold on sides. Mela (Pomponius). Aldus and Andreas, Venice, 1518.

L.—Antwerp. By Jan van Daeſborch, 1530. Van Brabant die excellente Cronike. With many fine woodcuts.

M.—BINDING (Italian), gold tooling. Vitrivius. Joans Antonio and Piers Fratellio da Sabra, Venice, 1524.

N.—Venice. 2nd Edition from the Aldine Press, 1545. La Hypnerotomachia di Poliphilo.

This is one of the most important of Venetian illustrated books. The blocks are with a few exceptions the same as used in the 1st Edition of 1499, a few were re-cut.

O.—BINDING (Italian), gold tooling. Josepho della Gverra, Florence, 1526.

P.—Basle. By Adam Petri, 1517. Jacobus de Voragine: Legenden oste dat Levent der Heyligen. With many large woodcuts.

Q.—Lübeck. By Steffen Arudes, 1499. Passionael oder der Neiligen Leben. With many woodcuts.

R.—Lyons. By Jacobus Sacon, 1517. Virgil: Opera Vergiliana docte and Familiariter Exposita. With 65 woodcuts

S.—BINDING, calf, probably with stamps of monastery in centre, with clasps. Brunonis. Berthold Rembolt, Paris, 1516.

T.—BINDING, blind-stamped pigskin. Perottus: Cornucopiæ. Bernardino di Cuori, Venice, 1492.

L. W. HODSON, ESQ.

362. BOOK-CASE—CONTAINING

A.—BINDING (Italian), blind-stamped border, gilded centre; Persian stamp. Aristoteles. Anonymous Press, 1505.

B.—BINDING, calf, blind-stamped, with two panel stamps in good condition. Sillinus Italicus, 1515.

C.—BINDING (Venetian), gold tooled sides. Casa: Rime et Prose. 1558.

D.—BINDING (probably German), blind-stamped, with one panel stamp. S. Thomas Aquinas. No date.

E.—BINDING (Italian), gold vertical lines, between these narrow stripes, faintly blind; tooled with vertical lines; words in double gold circle. Palmieri M., Florence, 1529.

F.—Venice. By Nicholas Jenson, 1471., Leonardus Aretinus: De Bello Italico. With illuminated initials for the beginning of each chapter.

Jenson's Roman type is the finest of all the Italian founts; it should be compared with the writing in the Italian MSS. No. H and I, and with the Kelmscott books.

G.—Venice. By Pictor, Ratdolt, and Lostein, 1477. Appianus: De Bellis Civilibus Romanis. With two woodcut borders and 14 fine initials.

Brunet supposes these woodcut borders to be the first of their kind appearing in a printed book.

Compare with the Italian MS. (C) in Case 255 and the Kelmscott borders.

H.—MS. CICERO (M. TULLIUS) ORATIONES.
Latin. Written on vellum, by an Italian scribe, XVth century.

Each chapter begins with an illuminated initial in gold and colours and a heading in red.

I.—MS. ST. HIERONYMOUS EPISTOLÆ.
Latin. Written on vellum, by an Italian scribe, XVth century.

Each chapter begins with an illuminated initial in gold and colours, and the first leaf of the text has also a fine illuminated border.

J.—BINDING (German), boards, half-calf, blind-stamped, with Gothic designs. Part of clasp remaining. Petrarca. Bartholomeo de Zanni de Portesio, Venice, 1497.

K.—Fano. By Hieronymo Soucino, 1507. Decachordum. Printed on vellum, with historiated and illuminated ornamental initials.

L.—BINDING (German), blind-stamped, pigskin, with brass and leather fastenings. Hieronymus MS. German XVth century.

M.—BINDING (German), blind-stamped pigskin, with clasp. Paulus Florentinus: Breviarium. Albrecht Runne, Menningen, 1499.

N.—BINDING (German), beech-boards, half-pigskin, blind-stamped with roses and quatrefoils, brass clasps. Lactantius Firmianus. Joa. de Cereto de Tridino, alias Tacuinus, Venice, 1509.

O.—BINDING (German), blind-stamped, pigskin, brass clasps. Nic de Orbellis. Michael Furter, Basle, 1494,
Andrea. Lorenzo Rossi, Ferrara, 1490.

P.—Spire. By Peter Drach, 1490. Peregrinationum in Montem Syon, by Bernardus de Breydenbach. With large folding maps.
It is the first printed book of travels in the Holy Land.

Q.—Augsburg. By Anton Sorg. No date. Bernardus: De Consideratione. With large woodcut initials.

R.—Augsburg. By Gunther Zainer, 1471. Speculum Vitæ Humanæ.
G. Zainer was the first printer in Augsburg.

S.—Augsburg. By Anton Sorg, 1479. Boccaccio: Von Ettlichen Frauen. With 79 woodcuts.
The blocks are with a few exceptions the same as appeared in an edition printed by Johann Zainer in Ulm, 1473, and are amongst the finest of German woodcuts.

T.—BINDING (Venetian), boards covered with morocco, blind-stamped with interlaced design. Seneca: Opera Moralia. Bernardus de Colonia, Treviso, 1478.

U.—BINDING (German), blind-stamped, pigskin, on thick boards, with brass clasps. Cologne Chronicle. Johann Koelhoff, Cologne, 1499.

363. BOOK-CASE—CONTAINING

VALE PRESS.

The Books in this case have been printed, published, and bound in England during the ten years 1892-1902.

The Types and Bindings are designed by Charles Ricketts, also all Woodcuts except when mentioned.

A.—LES BALLADES DE FRANCOIS VILLON. Woodcuts by L. Pissarro. 1901.

B.—BINDING, red crushed morocco. De la Typographie. Charles Ricketts and L. Pissarro. 1898.

C.—BINDING, green crushed morocco. Hand and Soul, by D. G. Rossetti. 1900.

D.—LA BELLE AU BOIS DORMANT. C. Perrault. Woodcuts by L. Pissarro. 1899.

E.—THE BLESSED DAMOZEL, by D. G. Rossetti. 1899.
Binding for the above, red crushed morocco.

F.—THE QUEEN OF THE FISHES. From the French by M. Rust. Woodcuts by L. Pissarro. 1894.

G.—BINDING, red crushed morocco. Sonnets from the Portuguese, by E. B. Browning. 1897.

H.—BINDING, green crushed morocco. A Defence of the Revival of Printing, by Charles Ricketts, 1901.

I.—HERO AND LEANDER, by Christopher Marlowe and George Chapman. 1894.

J.—THE EXCELLENT NARRATION OF THE MARRIAGE OF CUPIDE AND PSYCHES, by Lucius Apuleius. Translated by W. Adlington, 1897.

K.—BINDING, red crushed morocco. The Poems of John Keats. 1898.

L.—THE VALE SHAKESPEARE: ANTONY AND CLEOPATRA. 1900.

M.—BINDING, green crushed morocco. Dramatic Romances and Lyrics, by R. Browning. 1899.

N.—THE VALE SHAKESPEARE: HAMLET. 1900.

O.—BINDING, red crushed morocco. The Rowley Poems, by T. Chatterton. 1898.

P.—RUBAIYAT OF OMAR KHAYYAM. Translated by Edward Fitzgerald. 1901.

Q.—DAPHNIS AND CHLOE. By Longus.
From the translation by George Thornley. 1893.

R.—EARLY POEMS BY JOHN MILTON. 1896.

S. } THE LIFE OF BENVENUTO CELLINI.
T } Translated by John Addington Symonds. 1901.

U.—DE CUPIDINIS ET PSYCHES AMORIBUS FABULA ANILIS. By Lucius Apuleius. 1901.

BINDINGS DESIGNED AND EXECUTED BY DOUGLAS COCKERELL.

V.—BINDING, red Niger leather, gold tooled.
Le Livre de la Pitié et de la Mort. Pierre Loti.

W.—BINDING, red Niger leather back, boards.
Prosper MS.

X.—BINDING, red Niger leather, gold tooled.
A View of some of the leading Features of Christian Faith. By James Miller.

Y.—BINDING, red Niger leather, gold tooled and green inlaid. Le Morte d'Arthur, by Sir Thomas Malory.

Z.—BINDING, red Niger leather, gold tooled and green inlaid. Dante Gabriel Rossetti, by H. C. Marillier.

Z2.—DESIGNS FOR WOODCUT BORDER, TITLE-PAGE, AND LETTERS, by William Morris.

PROOF OF WOODCUT BORDER AND TITLE-PAGE.

KELMSCOTT PRESS.

Books printed by William Morris, by whom the Types, Borders, and Initial Letters were designed.

A2.—SONNETS AND LYRICAL POEMS, by D. G. Rossetti. Golden Type. 1894.

B2.—OF THE FRIENDSHIP OF AMIS AND AMILE. From the French, by William Morris. Chaucer Type. 1894.

C2.—HAND AND SOUL, by D. G. Rossetti. Golden Type. 1895.

D2.—POEMS CHOSEN OUT OF THE WORKS OF SAMUEL T. COLERIDGE. Golden Type. 1896.

E2.—THE TALE OF KING FLORUS AND THE FAIR JEHANE. From the French, by William Morris. Chaucer Type. 1893.

F2.—GOTHIC ARCHITECTURE, by William Morris. Golden Type. 1893.

G2.—THE POEMS OF WILLIAM SHAKESPEARE. Golden Type. 1893.

I2.—THE LOVE LYRICS AND SONGS OF PROTEUS, by Wilfrid Blunt. Golden Type. 1892.

J2.—NEWS FROM NOWHERE; OR, AN EPOCH OF REST, by William Morris. With a woodcut by C. M. Gere: Kelmscott Manor by the Upper Thames. Golden Type. 1893.

K2 AND L2.—THE EARTHLY PARADISE, by William Morris. Vols. III and VII. Golden Type. 1896 and 1897.

M2.—THE DREAM OF JOHN BALL, by William Morris. With a woodcut designed by Sir E. Burne-Jones, Bart. Golden Type. 1892.

N2.—THE DEFENCE OF GUENEVERE, by William Morris.
Golden Type. 1892.

O2, P2, Q2.—THE GOLDEN LEGEND, by Jacobus de Voragine. Translated by William Caxton. Vols. I, II, and III. With woodcut designed by Sir E. Burne-Jones, Bart.
Golden Type. 1892.

R2.—THE TALE OF BEOWULF, done out of the Old English tongue by William Morris and A. J. Wyatt.
Troy Type. 1895.

S2.—SIDONIA THE SORCERESS, by William Meinhold. Translated by Francesca Speranza Lady Wilde.
Golden Type. 1893.

ESSEX HOUSE PRESS.

T2, W2, X2, and Y2 are Books printed in the Type of one of the best of the Eighteenth Century Caslon founts, under the supervision of C. R. Ashbee, by whom the Initial Letters are designed.

T2.—THE POEMS OF WILLIAM SHAKESPEARE. 1900.

DOVE'S PRESS.

U2 and V2 are Books printed in a Type copied from that used by Jenson, at Venice, 1470, by T. J. Cobden Sanderson and Emery Walker.

U2.—THE IDEAL BOOK, OR BOOK BEAUTIFUL.
By T. J. Cobden Sanderson. 1901.

V2.—TACITI DE VITA ET MORIBUS JULII AGRICOLÆ LIBER.
Edited by J. W. Mackail. 1900.

ESSEX HOUSE PRESS.

See above T2.

W2.—THE PILGRIM'S PROGRESS, by John Bunyan. 1899.

X2.—ERASMUS' PRAISE OF FOLLY, done into English by Sir Thomas Challoner.
With woodcuts designed by William Strang. 1901.

Y2.—THE HYMN OF BARDAISAN, by F. Crawford Burkitt. 1899.

L. W. HODSON, ESQ.

364. BOOK-CASE—CONTAINING
SPECIMENS OF BOOKBINDINGS AND EARLY PRINTING.
LENT BY M. TOMKINSON, ESQ.

A.—BINDING (French), executed for Marie de Medici, with her cypher and semis of fleurs-de-lys. Theagenes. Pierre Valet, Paris, 1613.

B.—BINDING (French) in the style of Nicolas Eve, with arms of Comte de Belin. Alciatus. Rovillius, Lyons, 1614.

C.—BINDING (French), probably by Nicolas Eve, marguerite binding. Office: Mettayer, Paris, 1586.

D.—MS. VOX VERITAS.
Latin. Written on vellum. Compare with Italian printing.

E.—BINDING (French), with arms of J. J. Viparti.
Herodianus. Aut. de Harsy, Lyons, 1611.

F.—BINDING (French), pointillé style of Le Gascon.
Syriac Testament. Plantin, Antwerp, 1629.

G.—BINDING (Venetian), in the style of the Grolier Library.
Petrarch. Giolito, Venice, 1545.

H.—Florence. By A. Miscomini, 1482.
Ficinus de Immortalitate Animorum.

I.—Westminster. By Caxton, 1478.
Chaucer's Canterbury Tales, 1st Edition.

J.—Venice. By Spira, 1470.
Cicero. On vellum.

K.—Florence, by Giunka, 1587.
Boccaccio. With woodcut initials.

L.—Milan. By L. Pachel, 1489.
S. Hilary de Trinitate.

M.—BINDING (English), executed for Queen Charlotte.
Presentation copy of Sir J. Marriott's Poems.
J. Bettenham, London, 1760.

N.—BINDING (English), in Grolieresque style, by Sir T. Wotton's binder.
Calvin's Instruction. J. Girard, Geneva, 1545.

O.—BINDING (German), with coloured portraits of Luther and Melanchthon.
Luther's Bible. I. Kraft, Wittemberg, 1574.

P.—BINDING (German), stamped and gilded with date and owner's initials.
Adrian Le Jeune. Nomenclator, M. Manger, Strassburg, 1571.

Q.—BINDING (Venetian), stamped and gilded, Aldine binding.
Seneca's Tragedies. Aldus, Venice, 1517.

R.—BINDING (Italian), contemporary, with owner's name and arms. Claudian. Gryphius, Lyons, 1589.

S.—BINDING, with cameo design of Apollo, from the collection of Demetrio Canevari, physician to Pope Urban VII.
Pliny's Letters. Gryphius, Lyons, 1542.

T.—MS. HORÆ.
Greek. Written on vellum. XVIth century.

U.—BINDING (Venetian), contemporary.
Cæsar's Commentaries. Zophius, Venice, 1530.

V.—BINDING (Venetian), contemporary.
Ovid. Aldus, Venice, 1502.

W.—BINDING (Byzantesque), XVIth century.
Office. Junta, Venice, 1573.

GREEK PRINTING: X—B2.

X.—Basle. By Froben, 1532. Callimachus.

Y.—Basle. By Froben, 1516.
Novum Tristrumentum, 1st Edition of the Greek Testament, brought out by Erasmus.

Z.—Florence. By L. F. de Alopa, 1494.
Editio Princeps of the Anthology, entirely in Majuscules.

A2.—Venice. By Aldus, 1495. Aristotle.

B2.—Florence. By Bartholommeo di Libri, 1488.
Editio Princeps of Homerus Opera.

C2.—Lyons. By I. de Tomes, 1554.
Bible, with 200 woodcuts, by Le Petit Bernard.

D2.—Seville. By I. Croberger, 1535.
Proverbs of Seneca.

365. CASE OF RENAISSANCE JEWELLERY.
SOUTH KENSINGTON MUSEUM

INDEX TO LENDERS

The letter P before a numeral indicates that the work will be found among the Prints, &c., on the Lower Floor.

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